

AUTHENTIC GUITAR/BASS TAB EDITION

# DISTURBED

TEN THOUSAND FISTS





# TEN THOUSAND FISTS

\*All gtrs. in Drop D, down 1/2 step:

⑥ = D $\flat$  ③ = G $\flat$

⑤ = A $\flat$  ② = B $\flat$

④ = D $\flat$  ① = E $\flat$

Words and Music by  
DAVID DRAIMAN,  
DAN DONEGAN  
and MIKE WENGREN

Moderately ♩ = 108

Intro:

N.C.

Elec. Gtr. 1 (clean-tone)

*mf* w/effects  
dim. poco a poco

TAB: 5 7 5 10 5 5 5 7 10 5 5 5 8 7 8

Elec. Gtr. 2 (clean-tone)

*mf* w/effects  
hold throughout  
dim. poco a poco

TAB: 0 3 2 3 2 2 0

Elec. Gtr. 3 (w/dist.) dbld. last time

*mf*

TAB: 3 2 0 2 3 2 0 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2

\*Recording sounds a half step lower than written.







9

Sur - vi - vor!

Riff A

TAB

3 2 0 2 3 2 0 2 14 3 2 0 2 3 2 0 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2

12

end Riff A

harm. - - - - J

TAB

3 2 0 2 3 2 0 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2 5 5 5 5

## Verse:

N.C.

14

1. One more\_ god - damn day when I know what I want and my want will be con -  
 2. Pow - er\_ un - re - strained\_ dead on the mark is what we will de -

TAB

3 2 0 2 2 2 2 2 2 2 6 5 5 5 5 3 3 0 0 0

16

sid-er to - night... Ah, ah. Con - sid-er to - night... Ah, ah.  
 liv - er to - night... Ah, ah. De - liv - er to - night... Ah, ah.

TAB

3 2 0 2 3 2 0 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2



18

Just an - oth - er day when all that I want will mark me as a  
Pleas - ure - fused - with pain this tri - umph of the soul will make you

TAB

3 2 0 2 2 2 2 2 2 2 6 5 5 5 5 3 3 0 0 0

20

sin-ner to - night... Ah, ah. I'm a sin-ner to - night... Yeah! \_\_\_\_\_ }  
shiv-er to - night... Ah, ah. Will make you shiv-er to - night... Yeah! \_\_\_\_\_ }

TAB

3 2 0 2 3 2 0 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2 x x x

§ Chorus:

22

Peo - ple - can no long - er cov - er - their - eyes,

TAB

4 9 4 6 7 7 5 7 5 7 5 (7) 12  
2 9 2 4 5 4 5 5 5 7 5 (5) 10  
2 7 2 4 4 4 5 5 5 7 5



E5 F#5 D5 F#m G5 D5 G5 A5 D5

24 if this\_ dis - turbs you\_ then walk a - way\_

harm. - - - - -

TAB 4 9 4 6 7 7 5 7 5 7 5 5 5

2 2 2 2 5 4 5 5 5 7 5 5 5

2 2 2 2 4 4 5 5 7 5 5 5 5

E5 F#5 D5 F#m G5 D5 G5 A5 D5 G5

26 You will\_ re - mem - ber\_ the night you\_ were struck by\_ the

TAB 4 9 4 6 7 7 5 7 5 7 5 (7) 12

2 2 2 2 5 4 5 5 5 7 5 (5) 10

2 2 2 2 4 4 5 5 7 5 5 7 10

E5 D C5 C(b5) C5 G5 A5 G5

28 sight of\_ ten thou - sand fists in\_ the\_

To Coda ♪

TAB 4 9 2 7 7 5 4 5 5 7 5

2 2 2 7 7 5 3 3 5 7 5

2 2 2 7 7 5 0 0 5 7 5

1.

w/Riff A (Elec. Gtr. 3)

N.C.

30 air\_

2. E5

Elec. Gtr. 3

air\_






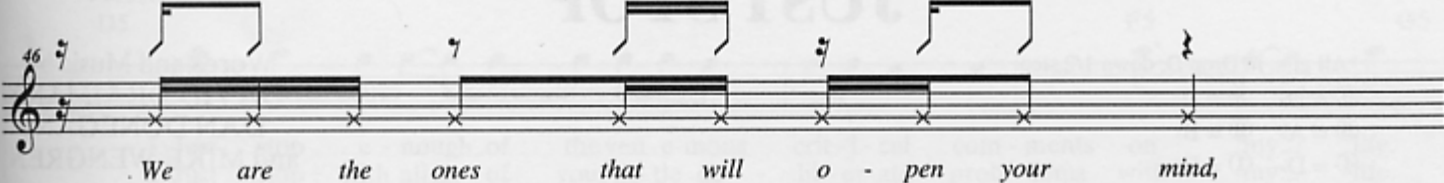
E5



*Bridge:*



*We are the ones that will o - pen your mind,                      leave the weak and the haunt-ed be - hind.*

46  

We are the ones that will o - pen your mind,

1.   2.   *D.S. al Coda*

47 

leave the weak and the haunt-ed be - hind. leave the weak and the haunt-ed be - hind.

⊕ Coda

Outro:

N.C.

air.

Rhy. Fig. 1

Elec. Gtr. 3 dbld.

end Rhy. Fig. 1

T  
A  
B

3 2 0 2

3 2 0 2

0 2 3 2 0 2

3 2 0 2

3 2 5 7

5

w/Rhy. Fig. 1 (Elec. Gtr. 3)

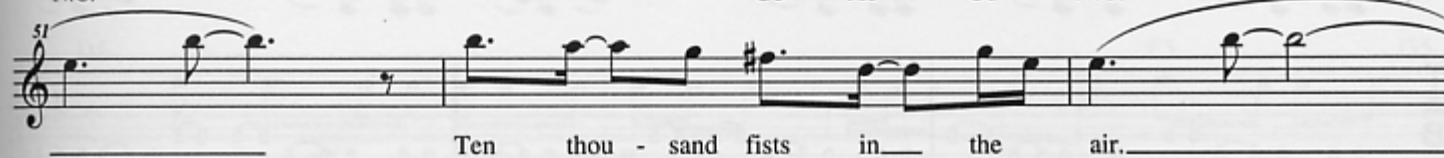
N.C.

G5

A5

G5

N.C.

51 

Ten thou - sand fists in the air.

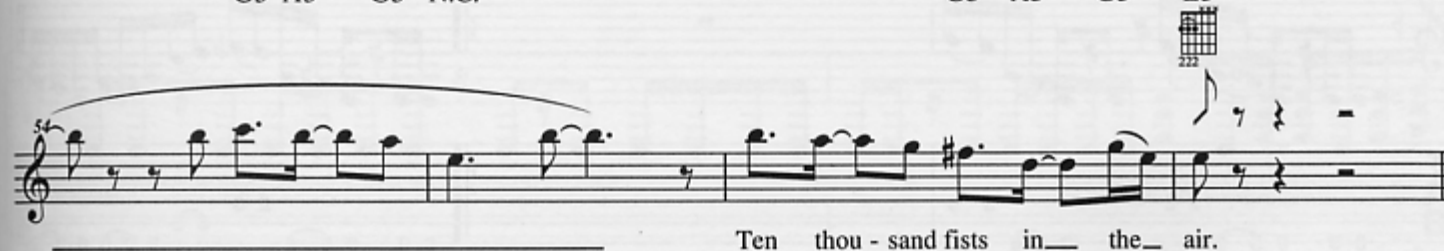
G5 A5

G5 N.C.

G5 A5

G5

E5

54 

Ten thou - sand fists in the air.



# JUST STOP

\*All gtrs. in Drop D, down 1/2 step:

⑥ = D $\flat$  ③ = G $\flat$

⑤ = A $\flat$  ② = B $\flat$

④ = D $\flat$  ① = E $\flat$

Words and Music by  
DAVID DRAIMAN,  
DAN DONEGAN  
and MIKE WENGREN

Moderately ♩ = 102

Intro:

D5

Riff A

Elec. Gtrs. 1 & 2 (w/dist.)

*f*

Riff A1

Elec. Gtr. 2 (on repeat)

*f*

\*Recording sounds a half step lower than written.

1. *end Riff A* 2. *Ow!*





**Chorus:**

all that you want is to

\*Elec. Gtrs. 1 & 2

TAB

\*Composite arrangement.

crit - i - cize, — some - thing\_ for noth - ing.\_ And

TAB  
14 14 14 14 14 14 14 14 10 10 10 10 10 10 10 10 3 3 3  
10 10 10 10 10 10 10 10 10 10 10 10 10 10 3 3 3  
10 10 10 10 10 10 10 10 10 10 10 10 10 10 3 3 3





[illegible][illegible]

32 B♭5 A A7

all that we've done we can

TAB

10	10	10	10	10	10	10	10	10	10	10	9	9	9	9	8	8	8	8
8	8	8	8	8	8	8	8	8	8	8	7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8	8	8	8	7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8	8	8	8	7	7	7	7	7	7	7	7

*To Coda* ⊕

[illegible]

36 D5 Eb5 D5 F5 D5 Ab5 D5 Eb5 D5 Ab5 D5 F5 Ab5 F5 Ab5

world!

Rhy. Fig. 1

Elec. Gtr. 1

TAB

Elec. Gtr. 2

TAB

D5 Eb5 D5 F5 D5 Ab5 D5 Eb5 D5 Ab5 D5 F5 D5 Ab5 D5 F5  
Elec. Gtrs. 1 & 2  
38  
end Rhy. Fig. 1



## Bridge:

w/Rhy. Fig. 1 (Elec. Gtrs. 1 &amp; 2) 2 times, simile

40 D5 Eb5 D5 F5 D5 Ab5 D5 Eb5 D5 Ab5 D5 F5 Ab5 F5 A

All I ev - er want - ed was to be a real source of com

42 D5 Eb5 D5 F5 D5 Ab5 D5 Eb5 D5 Ab5 D5 F5 D5 Ab5 D5 F5

pas - sion from the mo - ment that we found our-selves drown - ing in.

44 D5 Eb5 D5 F5 D5 Ab5 D5 Eb5 D5 Ab5 D5 F5 Ab5 F5 A

All I ev - er want - ed was to be a real source of com

46 D5 Eb5 D5 F5 D5 Ab5 D5 Eb5 D5 Ab5 D5 F5 D5 Ab5 D5 F5

pas - sion from the mo - ment that we found our-selves drown - ing in.

Coda

Outro:

w/Riff A (Elec. Gtrs. 1 &amp; 2)

48 D5

world!

w/Riffs A (Elec. Gtr. 1) &amp; A1 (Elec. Gtr. 2)

51

We'll be the best in the Just stop e - nough of the ven - e-mous world.

53

crit - i - cal com - ments on my life. Just stop the judg - ment and all of your

55

pseu-do in - volve - ment in my life.

Elec. Gtrs. 1 &amp; 2

TAB

0 0 0 5 6 3 5 6 5 6 3 0 3 5 0 5 3 0 3 0 3 5 6 5 6 4 3 0 3 5 0

# GUARDED

\*All gtrs. in Drop D, down 1/2 step:

⑥ = E $\flat$     ③ = G $\flat$

⑤ = A $\flat$     ② = B $\flat$

④ = D $\flat$     ① = E $\flat$

Words and Music by  
DAVID DRAIMAN,  
DAN DONEGAN  
and MIKE WENGREN

**Moderately fast** ♩ = 136

*Intro:*

D5

Rhy. Fig. 1

Elec. Gtrs. 1 & 2 (w/dist.)

B $\flat$ 5

E $\flat$ 5

\*Recording sounds a half step lower than written.

D5

A $\flat$ 5

end Rhy. Fig. 1

*Chorus:*

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) simile

D5

B $\flat$ 5

E $\flat$ 5

D5

A $\flat$ 5

Guard-ed your-self from the love of an - oth - er, left you with noth - ing to - night.

D5

B $\flat$ 5

E $\flat$ 5

D5

A $\flat$ 5

Why does it sound like the dev - il is laugh-ing, leav-ing me haunt-ed to - night? You did de -

D5 F5 D5 F5 D5 B $\flat$ 6 D5 F5 D5 F5 D5 B $\flat$ 6  
 w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2) 3 times, simile  
 Rhy. Fig. 2 end Rhy. Fig. 2  
 Elec. Gtrs. 1 & 2

13

cide. \_\_\_\_\_  
 Rhy. Fig. 2A end Rhy. Fig. 2A  
 Elec. Gtr. 3 (clean-tone)

*mp* hold throughout

TAB

To Next Strain (To Verse:) 2.

D5 F5 D5 F5 B $\flat$ 6 D5 F5 D5 F5 B $\flat$ 6 F5 B $\flat$ 6

17

TAB

## Verse:

w/Rhy. Figs. 2 (Elec. Gtrs. 1 &amp; 2) &amp; 2A (Elec. Gtr. 3) 4 times, simile

D5 F5 D5 F5 B $\flat$ 6 D5 F5 D5 F5 B $\flat$ 6

22

1. Now I want you when you're gone and now it's like you're  
 2. Ev - er haunt - ed by the trap - pings of this life.

D5 F5 D5 F5 B $\flat$ 6 D5 F5 D5 F5 B $\flat$ 6

26

hold - ing some - thing just in front of me. Well, then. I  
 Sweet re - demp - tion just in front of me. Well, now. it



30 F5 A $\flat$ 5 F5 G5 F5 A $\flat$ 5 G5 F5 A $\flat$ 5 F5 G5 F5 A $\flat$ 5 G5

can't al - low this to be - come an - oth - er one of those times that I'm left  
seems once a - gain that I've lost an - oth - er one of the ones that have broke.

Elec. Gtrs. 1 & 2

*f*

TAB

3 6 5 5 3 6 5 x x 3 x x 3 x x 3 x x 3 3 6 5 5 3 6 5  
3 6 5 5 3 6 5 x x 3 x x 3 x x 3 x x 3 3 6 5 5 3 6 5  
3 6 5 5 3 6 5 x x 3 x x 3 x x 3 x x 3 3 6 5 5 3 6 5

33 F5 D5 E $\flat$ 5 F5

— in the cold. Dead, there's no  
— through the wall. Damned. Fate won't

Rhy. Fig. 3  
\*Elec. Gtrs. 1 & 2

end Rhy. Fig. 3

TAB

x x 3 x x 3 2 2 10 10  
x x 3 x x 3 0 0 10 10  
x x 3 x x 3 0 0 8 8

\*Composite arrangement.

w/Rhy. Fig. 3 (Elec. Gtrs. 1 &amp; 2) 2 2/3 times, simile

36 D5 E $\flat$ 5 F5 D5 E $\flat$ 5 F5

com - pro - mise, just an - oth - er tie I know I  
com - pro - mise. I have sold my soul and now the

1. D5 E $\flat$ 5 F5 2. D5 E $\flat$ 5

need to sev - er. dev - il's laugh -

Elec. Gtrs. 1 & 2

A.H. -

TAB

10 10 5 5  
10 10  
8 8

43

ing. You did de - cide.

F5 D5

Elec. Gtrs. 1 & 2

A.H. -

Rhy. Fig. 4

TAB

47

B $\flat$ 6 D5 C5 D5

TAB

51

B $\flat$ 6 F5 E5 C5

You were

end Rhy. Fig. 4

TAB

## Bridge:

w/Rhy. Fig. 4 (Elec. Gtrs. 1 &amp; 2) 2 times, simile

D5 B $\flat$ 6 D5 C5

54

bold and strong and read-y to be - gin your life.

58 D5 Bb6 F5 E5 C5

All for\_ noth - ing, you were sac - ri - ficed. You be -

62 D5 Bb6 D5 C5

gan a - lone\_ and so it will\_ be\_ when\_ you\_ die.

66 D5 Bb6 F5 E5 C5

All for\_ noth - ing. Will you be\_ re - mem - bered? You did de -

## Interlude:

70 D5 Ab5 D5

cide.

Elec. Gtr. 1 Elec. Gtrs. 1 & 2

TAB

0 0 3 5 0 0 0 0 3 5 0 0 3 5 0 0 3 5 0 0 3 5 0 0 3 5 0 0 6 6 6 6 6 6 0 3 5 0 0 0 0 3 5 0 0 3 5

73 Ab5

TAB

0 3 5 0 0 0 0 3 5 0 0 3 5 0 0 3 5 0 0 3 5 0 0 3 5 0 0 6 6 6 6 6 6





# DEIFY

\*All gtrs. in Drop D, down 1/2 step:

$$\textcircled{6} = D, \quad \textcircled{3} = G,$$

⑤ = A<sub>b</sub>    ② = B<sub>b</sub>

④ = D, ① = E,

Words and Music by  
DAVID DRAIMAN,  
DAN DONEGAN  
and MIKE WENGREN

**Moderately fast** ♩ = 136

*Intro:*

B5

F#5

E5

D5 F#5

### Rhy. Fig. 1

**Elec. Gtrs. 1 & 2 (w/dist.)**

All my de - vo - tion be -

\*Recording sounds a half step lower than written.

E5

D5

C#5

F#5

trayed.

I am no longer a -

end Rhy. Fig. 1

w/Rhy. Fig. 1 (*Elec. Gtrs. 1 & 2*) simile

B5

F#5

E5

D5 F#5 E5

D5

C#5

F#5

fraid. \_\_\_\_\_

I was too blind-ed to see

how much you've sto - len from









## Chorus:

N.C.

53 De - i - fy you. They view you as the new mes - si - ah.

57 De - i - fy you, re - new be - lief in some de - ment - ed man.

## Outro Chorus:

w/Rhy. Fig. 1 (Elec. Gtrs. 1 &amp; 2) 2 times, simile

61 De - i - fy you. They view you as the new  
All my de - vo - tion be - trayed.

64 mes - si - ah. De - i - fy you, re - new  
I am no long - er a - fraid. I was too blind - ed to

67 see be - lief in some de - ment - ed man.  
how much you've sto - len from

## Outro:

w/Riff A (Elec. Gtrs. 1 &amp; 2) 3 times

69 me.

## Elec. Gtrs. 1 &amp; 2

Tablature for Elec. Gtrs. 1 & 2:

T	0	0	0	0	0	0	0	0	0	0
A	4	4	4	4	4	4	4	4	4	4
B	0	2	2	2	3	2	0	2	2	2



# STRICKEN

\*All gtrs. in Drop D, down one whole step:

⑥ = C    ③ = F

⑤ = G    ② = A

④ = C    ① = D

Words and Music by  
DAVID DRAIMAN  
DAN DONEGAN  
and MIKE WENGRE

Moderately ♩ = 88

Intro:

D5 F5 D5

B♭5 A5

F5

G5

F5 A♭5

D5

Elec. Gtrs. 1 & 2 (w/dist.)

\*Recording sounds a whole step lower than written.

1. A5

2. Fill 2- A5

Elec. Gtr. 1

TAB

10 10 10 12 12 12 14 14 9 9 9 10 10 10 9

8 8 8 10 10 10 12 12 7 7 7 8 8 8 7 0

Elec. Gtr. 2

TAB

9 9 9 10 10 10 9

3 3 3 3 3 3 3 7 7 7 7 7 7 7 7

3 3 3 3 3 3 3 7 7 7 7 7 7 7 7

3 3 3 3 3 3 3 7 7 7 7 7 7 7 0

§ Verse:

D5

F5

1.3. You walk on like a wom-an in suf-fer-ing,  
2. You don't know what your pow-er has done to me,

won't e-ven both-er now to tell me why.  
I wan-na know if I heal in - side.

Elec. Gtr. 1 on D.S.

TAB

12 10 12

Elec. Gtrs. 1 & 2  
Rhy. Fig. 1

w/slight P.M.

TAB

0 0 0 0 0 0 0 0 3 5 0 0 0 0 0 0 0 0 3 5 0 3 3 0









26 2. D5

run.

TAB

28

In - to the a - byss will I

TAB

*Guitar Solo:*

30 B $\flat$ 5 B $\flat$ ( $\flat$ 5) B $\flat$ 5 B $\flat$ 6 B $\flat$ ( $\flat$ 5) B $\flat$ 5 B $\flat$ 6

run.  
Elec. Gtr. 3 (w/dist.)

*mf*

TAB

Elec. Gtrs. 1 & 2



32 D5

TAB 10 12 10 12 12 10 12 10 12 12 12 12 10 10 14

TAB 12 12 (12) 12 (12) 12 (12) 12 10 10 14

34 Bb5 Bb(b5) Bb6 Bb(b5) Bb5 Bb(b5)

TAB 13 12 13 12 14 13 15 15 13 15 15 20 20 17 19 17 10 17

TAB 8 8 8 8 7 7 7 7 10 10 10 10 7 8 7

36 D5

TAB: 19 19 19 19 19 19 19 19 19 19 19 19 (19) 17 19 10 12 12 13 10 10

TAB: 19 19 19 19 19 19 19 19 19 19 19 19 (19) 17 19 10 12 12 13 10 10

38 B $\flat$ 5 B $\flat$ ( $\flat$ 5)

TAB: 13 10 12 10 13 10 13 10 12 10 13 10 13 10 12 10 13 10 13 10 13 10 13 10

TAB: 13 10 12 10 13 10 13 10 12 10 13 10 13 10 12 10 13 10 13 10 13 10 13 10

39 B $\flat$ 5 B $\flat$ 6 B $\flat$ ( $\flat$ 5) B $\flat$ 5

TAB: 15 10 13 10 13 10 15 10 13 10 13 10 15 10 13 10 13 10 15 10 13 10 15 10

TAB: 15 10 13 10 13 10 15 10 13 10 13 10 15 10 13 10 13 10 15 10 13 10 15 10

[illegible]

Coda  
 42 G5 G(b5)  
 to the a - byss will I run, in  
 Elec. Gtrs. 1 & 2  
 TAB

44 G5

G(b5) G6

to the\_ a - byss I\_ will run.\_ I can't let\_ you.

TAB

5 5 5 5 5 5 5 5 5 5 4 4 4 4 7 7 7 7 7



## Outro:

46

B♭5 A5 F5 A♭5 D5 B♭5 A5 F5 D5

go.

TAB

0 3 0 0 8/7 0 0 3 0 0 0 0 3 6 0 3 0 0 8/7 0 0 3 0 0 0 0 0 0

48

B♭5 A5 F5 A♭5 D5 B♭5 A5 F5 D5

Yes, I am strick - en and can't let you

TAB

3 0 0 8/7 0 0 3 0 0 0 0 3 6 0 3 0 0 8/7 0 0 3 0 0 0 0 0 0 0

50

B♭5 A5 F5 A♭5 D5 B♭5 A5 F5 D5

go.

TAB

3 0 0 8/7 0 0 3 0 0 0 0 3 6 0 3 0 0 8/7 0 0 3 0 0 0 0 0 0 0

52

B♭5 A5 F5 A♭5 D5 B♭5 A5 F5 D5

TAB

3 0 0 8/7 0 0 3 0 0 0 0 3 6 0 3 0 0 8/7 0 0 3 0 0 0 0 0 0 0

# I'M ALIVE

\*All gtrs. in Drop D, down one whole step:

⑥ = C    ③ = F

⑤ = G    ② = A

④ = C    ① = D

Words and Music by  
DAVID DRAIMAN,  
DAN DONEGAN  
and MIKE WENGREN

**Moderately fast** ♩. = 60 (♩ = 180)

*Intro:*

G5                      A♭5    G5                      A♭5    G5                      A♭5 B♭5                      G5                      A♭5    G5

### Rhy. Fig. 1

Rhy. Fig. 1

\*Recording sounds a whole step lower than written.

[illegible]

E♭5 G♭5 F5 E♭5 G♭5 F5 A♭5

7  
end Rhy. Fig. 1

TAB

3	3	3	3	3	4	4	3	3	1	1	3	3	3	3	4	4	3	3	6	6
1	1	1	1	1	4	4	3	3	1	1	1	1	1	1	4	4	3	3	6	6
1	1	1	1	1	4	4	3	3	1	1	1	1	1	1	4	4	3	3	6	6
1	1	1	1	1	4	4	3	3	1	1	1	1	1	1	4	4	3	3	6	6

end Rhy. Fig. 1





18

A $\flat$ 5 B $\flat$ 5 A $\flat$ 5 B $\flat$ 5 G5 F5 G5 A $\flat$ 5 B $\flat$ 5 A $\flat$ 5 E $\flat$ 5

low this to hap - pen. Where do I \_\_\_\_\_ be-gin? The choic - es are end - less, de  
I have been blessed with. My soul is \_\_\_\_\_ a-drift in o - ceans of mad-ness, re

TAB

6 6 6 8 6 8 5 5 5 3 5 5 5 6 6 6 8 6  
6 6 6 8 6 8 5 5 5 3 5 5 5 6 6 6 8 6  
6 0 6 0 6 8 6 8 5 0 5 0 5 3 5 0 5 0 5 6 0 6 0 6 8 6 1

21

G5 F5 G5 A $\flat$ 5 B $\flat$ 5 A $\flat$ 5 B $\flat$ 5

ny - ing the sin, my that art, my re - demp - tion. I  
pair - ing the rift the cre - at - ed. I

TAB

5 5 5 3 5 5 5 6 6 6 8 6 8  
5 5 5 3 5 5 5 6 6 6 8 6 8  
5 0 5 0 5 3 5 0 5 0 5 6 0 6 0 6 8 6 8

23

E $\flat$ 5 G $\flat$ 5 F5 E $\flat$ 5 G $\flat$ 5 F5 A $\flat$ 5

car - ry the torch of my fa - ther's be - fore me. } The  
am not a - lone, broth - ers, give me your arms now. }

TAB

3 3 3 3 3 3 6 6 5 5 3 3 3 3 3 3 6 6 5 5 8 8  
1 1 1 1 1 1 4 4 3 3 1 1 1 1 1 1 4 4 3 3 6 6  
1 1 1 1 1 1 4 4 3 3 1 1 1 1 1 1 4 4 3 3 6 6  
1 1 1 1 1 1 4 4 3 3 1 1 1 1 1 1 4 4 3 3 6 6

Chorus:



Elec. Gtrs. 1 & 2



25

Cont. rhy. simile

thing I trea - sure most in life can - not be tak - en a -

\*Elec. Gtr. 3 (clean-tone)

\*Elec. Gtr. 4 (clean-tone) dbld.  
hold throughout

TAB

2 7 2 3 2 3 2 3 2 3 2 3 2 3

\*Play on D.S.



28

way. There will nev - er be a rea - son why

TAB

2 3 2 3 2 3 1 2 3 2 3 2 3 2 3 2 3



31

I will sur - ren - der to your ad - vice. To

TAB

2 3 2 3 3 2 2 3 2 3 3 2 1 3





2.  
D5

B $\flat$ 5 D5 B $\flat$ 5 B $\flat$ ( $\flat$ 5) D5 B $\flat$ 5 D5 B $\flat$ 5 C5

live. \_\_\_\_\_

Elec. Gtrs. 1 & 2 Rhy. Fig. 2

echo repeats

TAB

0 0 0 0 0 7 0 0 0 0 8 10 10

49 D5 B $\flat$ 5 D5 B $\flat$ 5 B $\flat$ ( $\flat$ 5) F5 C5 end Rhy. Fig. 2

P.M. - - - - -

TAB

0 0 0 0 7 3 3 3 3 3 6 3 0

### Bridge:

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2) 2 times, simile

51 D5 B $\flat$ 5 D5 B $\flat$ 5 B $\flat$ ( $\flat$ 5) D5 B $\flat$ 5 D5 B $\flat$ 5 C5 D5 B $\flat$ 5 D5 B $\flat$ 5 B $\flat$ ( $\flat$ 5)

I'm no slave. Are you feel - ing brave or have you gone out of your  
There's no mean - ing, my soul is bleed - ing. I've had e - nough of your

54 F5 C5 D5 B $\flat$ 5 D5 B $\flat$ 5 B $\flat$ ( $\flat$ 5) D5 B $\flat$ 5 D5 B $\flat$ 5 C5

mind? No more games, it won't feel the same if I  
kind. One sug - ges - tion, use your dis - cre - tion be -

57 D5 B $\flat$ 5 D5 B $\flat$ 5 B $\flat$ ( $\flat$ 5) 1. F5 C5 2. F5 C5

hold my an - ger in - side. blind.  
fore you la - bel me. \_\_\_\_\_

TAB

3 3 3 3 5 3 7

*Interlude:*

w/Rhy. Fig. 1 (*Elec. Gtrs. 1 & 2*) simile

60

G5 A♭5 G5 A♭5 G5 A♭5 B♭5 G5 A♭5 G5

Elec. Gtr. 3 (w/dist.)

*mf* w/octave effect  
P.M. throughout

TAB

5 5 7 7 8 8 5 5 7 7 8 8 5 5 7 7 8 8 5 5 7 7 8 8 5 5 7 7 8 8

**Elec. Gtr. 3 (w/dist.)**

*mf* w/octave effect  
P.M. throughout

63

A♭5 G5 B♭5 C5 B♭5 C5 B♭5 C5 G5 A♭5 G5 A♭5 G5 A♭5 B♭5

TAB

5 5 7 7 8 8 5 5 7 7 5 5 7 7 5 5 7 7 8 8 5 5 7 7 8 8 5 5 7 7 8 8 5 5 7 7

66 *D.S. al Coda*

E♭5 G♭5 F5 E♭5 G♭5 F5 A♭5 (The)

TAB 8 8 8 8 7 7 8 8 7 7 8 8 8 8 5 5 8 8

### ⊕ Coda

C5

68

C5

live.

Elec. Gtrs. 1 & 2

I'm a

TAB

10	10		10		10	10	10		10		10	10		10		10		10		10		10	8	5	0	3	6
10	10		10		10	10	10		10		10	10		10		10		10		10		10	8	5	0	3	6

**Elec. Gtrs. 1 & 2**

Outro:

70

G5 D5 Eb5 G5 D5 Eb5 D5 F5 G5 D5 Eb5

live! I'm a - live, I'm a - live, I'm a -

TAB

5 0 1 5 0 1 0 3 5 0 1 5 0 0 0 1 0 1 0 1

73

G5 D5 Eb5 D5 F5 G5 D5 Eb5 G5 D5 Eb5 D5 F5

live, I'm a - live, I'm a - live, I'm a -

TAB

5 0 1 0 3 5 5 0 1 5 0 1 5 0 1 0 3 5 0 0 0 1 0 1 0 1

76

G5 D5 Eb5 G5 D5 Eb5 D5 F5 G5

live, I'm a - live.

TAB

5 0 1 5 0 1 0 3 5 0 0 0 0 1 0 1 0 1



# SONS OF PLUNDER

\*All gtrs. in Drop D, down 1/2 step:

⑥ = D $\flat$  ③ = G $\flat$

⑤ = A $\flat$  ② = B $\flat$

④ = D $\flat$  ① = E $\flat$

Words and Music by  
DAVID DRAIMAN  
DAN DONEGAN  
and MIKE WENGRE

Moderately fast  $\text{♩} = 100$

Intro:

N.C.

Rhy. Fig. 1

Elec. Gtrs. 1 & 2 (w/dist.)

Ah, ah, tell me you like it.

*f*

\*Recording sounds a half step lower than written.

end Rhy. Fig.

Ah, ah, tell me you like it.

Verse:

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) 2 times, simile

D5

1. You say you've found your-self a new sound, - the s\*\*\*'s load - ed and they're read - y to go,  
2. I'm still sur - round - ed by my new sound, - I've had e - nough and I'm read - y to go,

Play on repeat

7 D5 E♭5

A bit too much, just like their old sound. Al-read-y heard it for the hun-dredth time.  
I stran-gle-hold through-out the world now. The new ob-ses-sion will fade in time.

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1

9

One hun-dred more, an-oth-er same sound, run-ning them off of the ma-chine that you know.  
A thin re-mind-er of the past now, all con-vo-lut-ed. Are we read-y to go?

11

It sounds sub-lime, they're break-ing new ground. They should have an-oth-er hit this time. } Come  
Their whines and moans will nev-er last now, I think you've giv-en us our fill this time. }

*Pre-chorus:*

D5 A♭5 D5 F5 D5 A♭5 D5 A♭5 D5 G5 F5 A♭5 E♭5

13

on. You should just leave it a-lone, it does-n't have an-y soul.

*Elec. Gtrs. 1 & 2*

TAB

2 2  
0 6 0 3 0 6 0 6 3 5 3 6 6 1  
0 6 0 3 0 6 0 6 3 5 3 6 6 1  
0 6 0 3 0 6 0 6 3 5 3 6 6 1

D5 A $\flat$ 5 D5 F5 D5 A $\flat$ 5 D5 A $\flat$ 5 F5 G5 F5 A $\flat$ 5 E $\flat$ 5

15

Just find a thing of your own — and stop pre - tend - ing to know

TAB

6	0	3	0	6	2	0	6	3	5	3	6	6	1
0	0	0	0	0	0	0	0	0	0	0	0	0	0

## Chorus:

D5

A5

B $\flat$ 5

Elec. Gtrs. 1 &amp; 2

Cont. rhy. simile

17

As the count-less num-bers hun-ger — for world-wide re-nown all the pimp-ing sons of

Riff A  
Elec. Gtr. 3 (w/dist.)

*mf* trem. pick-

TAB

7	7	9	9	10	9	12	12	10	12	9	9	10
5	5	5	5	5	7	7	7	7	7	8	8	8

C5

D5

A5

20

plun-der — will roll up — their sleeves. All search-ing for the an-swers — they don't e-ver

(trem. pick)-

TAB

12	14	14	10	7	7	9	9	10	9	12	12	10
10	10	10	10	5	5	5	5	5	7	7	7	7



1.

Fsus2

F5 G5

F5 G5

F5

G5

care to know. Give it to me, give it to me. You like it?

Elec. Gtr. 3

end Riff A

(trem. pick)-----

Elec. Gtrs. 1 &amp; 2

hold open string-----

2.

N.C.

F5 G5

F5 G5

F5

G5

Give it to me, give it to me. You like it?

Elec. Gtr. 1

Elec. Gtrs. 1 &amp; 2

Interlude:

D5

Cont. in slashes

Elec. Gtrs. 1 &amp; 2

Riff B  
Elec. Gtr. 3

31

hold throughout

TAB

5 2 5 3 5 2 5 2 5 3 5 3 5 2 5 3 5 5

Bridge:

w/Riff B (Elec. Gtr. 3) 2 times, simile

35 Dm B $\flat$  C

As it's blown a - part, hun - dreds thrown a - v

Elec. Gtr. 4 (clean-tone)

mf P.M. throughout Cont. simile

TAB

0 3 5 3 5 3 5 3 5 3 5 3 5

37 Dm B $\flat$  C Dm

makes me ques - tion just what I be - lieve. Broth - ers torn a -

40 B $\flat$  C Dm B $\flat$  C

— mind-less drones en-slaved, makes me search for an an - swer. I don't want.

Pre-chorus:

43 C5 D5 E $\flat$ 5 C5 D5 E $\flat$ 5 B $\flat$ 5 C5 D5 E $\flat$ 5 C5 D5

know. It's like a plague from b

Rhy. Fig. 3  
Elec. Gtrs. 1 & 2

TAB

10/12 12/13 10/12 12/13 8/10 10/12 12/13 10/12 10 9 0 1

0 10/12 0 12/13 0 10/12 0 12/13 0 8/10 0 10/12 0 12/13 0 10/12 0 10 9 0 1

C5 D5 E $\flat$ 5 C5 D5 E $\flat$ 5 B $\flat$ 5 C5 B $\flat$ 5 E $\flat$ 5 A5

low, kill - ing all that I

end Rhy. Fig. 3

T  
A  
B

10 12 12 13 10 12 12 13 8 10 3 3 8 8 8 8 7  
10 12 10 12 10 12 10 12 8 10 3 3 8 8 8 8 7  
0 10 12 0 12 13 0 10 12 0 12 13 0 8 10 1 1 6 6 6 6 7

w/Rhy. Fig. 3 (Elec. Gtrs. 1 & 2) simile

C5 D5 E $\flat$ 5 C5 D5 E $\flat$ 5 B $\flat$ 5 C5 D5 E $\flat$ 5 C5 D5 E $\flat$ 5

know. One hun - dred voic - es the

C5 D5 E $\flat$ 5 C5 D5 E $\flat$ 5 B $\flat$ 5 C5 B $\flat$ 5 E $\flat$ 5 A5

same, drench their sor - row with

**Chorus:**

w/Riff A (Elec. Gtr. 3) simile

D5 A5 B $\flat$ 5

Elec. Gtrs. 1 & 2 Cont. rhy. simile

fame. As the count-less num-bers hun-ger for world-wide re-nown all the pimp-ing sons of

C5 D5 A5

plun-der will roll up their sleeves. All search-ing for the an-swers they don't e-ven



[illegible]

2.  
F5 G5 F5 G5 F5 G5  
Give it to me, give it to me. You like it?

Outro:  
N.C.

Elec. Gtrs. 1 & 2 Ah, ah,

TAB

61 *ah, ah, tell me you like it. Ah, ah*

TAB

3 0 0 5 0 0 3 0 0 3 0 0 6 0 5 6

3 0 0 5 0 0 3 0 0 3 0 0 5 0

63

1. *ah, ah, tell me you like it.*  $E\flat 5$  | 2. *ah, ah, tell me you like it.*

TAB

3 0 0 5 0 0 3 0 0 3 0 0 6 0 0 1 | 3 0 0 5 0 0 3 0 0 3 0 0 6 0 0

# OVERBURDENED

\*All gtrs. in Drop D, down one whole step:

- ⑥ = C    ③ = F  
 ⑤ = G    ② = A  
 ④ = C    ① = D

Words and Music by  
 DAVID DRAIMAN,  
 DAN DONEGAN  
 and MIKE WENGREN

Moderately fast ♩ = 124

Intro:

B♭

Elec. Gtr. 1 (w/dist.)

Dm

*mp*

\*Recording sounds a whole step lower than written.

B♭

Dm

B♭

Dm

*freely*

Dm

*a tempo*

D5

Riff A

Elec. Gtr. 1 (clean-tone)

17

*mf*

TAB

0 12 0 0 10 0 10 0 10 0 12 0 0 10 0 10 0 7 0 7

Elec. Gtrs. 2 & 3 (w/dist.)

*f*

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

21

C5

A/C# \*

end Riff A

TAB

0 12 0 0 10 0 10 0 10 0 10 7 10 7 10 7 10 7 11 11 11 11

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0



## Verse:

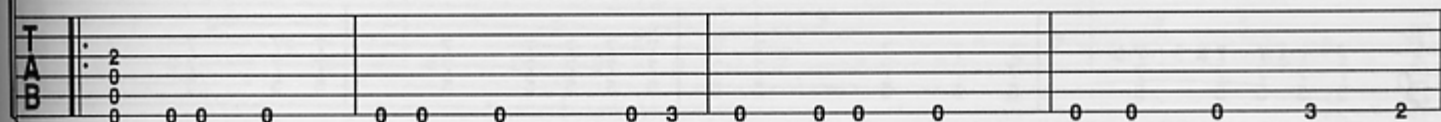
D5



1. Hell\_\_\_ is still\_\_\_ o - ver-bur-dened... I\_\_\_ must stand and wait\_ in line.  
 2. It's\_\_\_ the clos - ing of\_\_\_ the cur-tain... In\_\_\_ the play that was\_ my life.

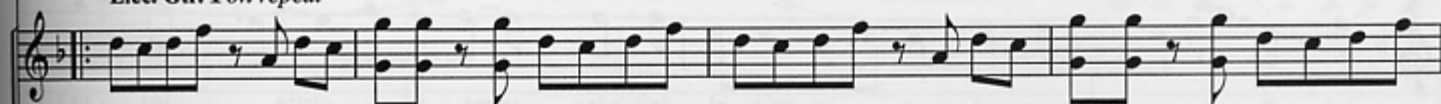
Rhy. Fig. 1

Elec. Gtrs. 2 &amp; 3

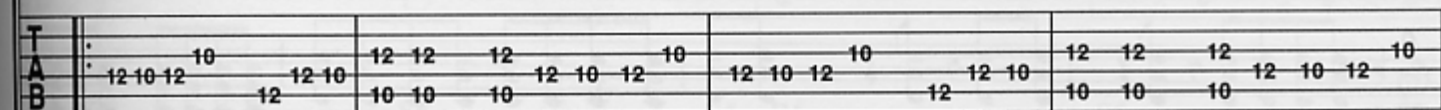


Riff B

Elec. Gtr. 1 on repeat

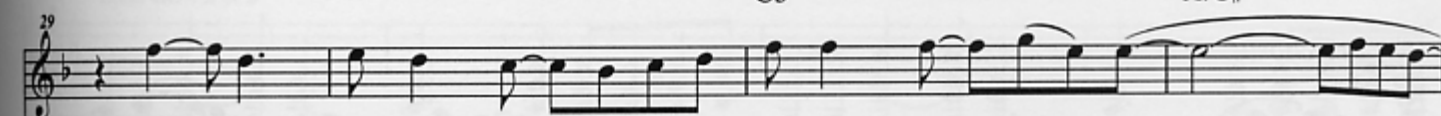


w/effects



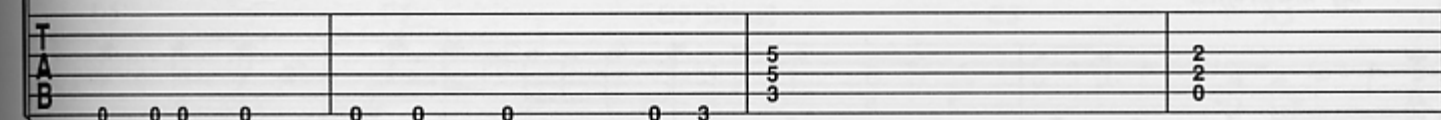
C5

A/C#

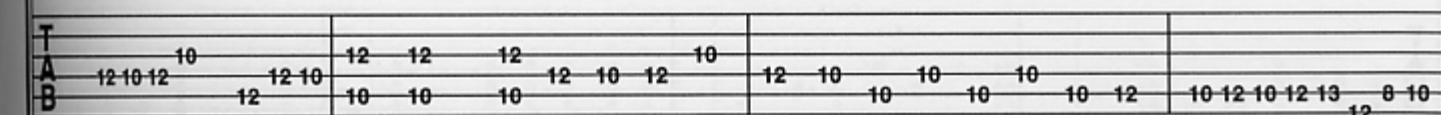
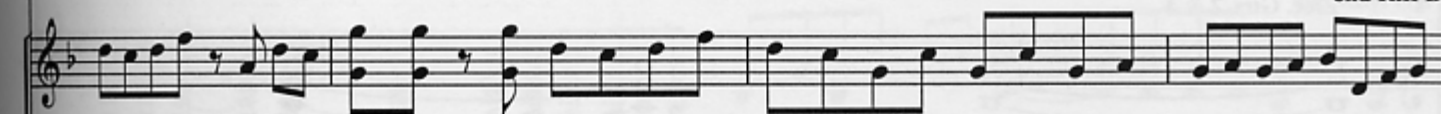


I\_\_\_ may nev - er know\_ for cer-tain when will be\_\_\_ my\_\_\_ time...  
 Count-less chap-ters left\_\_\_ for o - pen. Trag - e - dies\_ in - side...

end Rhy. Fig. 1



end Riff B



w/Rhy. Fig. 1 (Elec. Gtrs. 2 &amp; 3) simile 1st time only

w/Riff B (Elec. Gtr. 1) simile on repeat

33 D5

How was I con - sid - ered e - vil? Ven - geance tak - en in this life.  
I was fight - ing for a rea - son. Ho - ly bless - ed hom - i - cide.

Elec. Gtrs. 2 & 3 on repeat

*mf*

T	7 7 7 7 7	7 7 7 7 7	7 7 7 7 7	7 7 7 7 7
A	7 7 7 7 7	7 7 7 7 7	7 7 7 7 7	7 7 7 7 7
B	5 5 5 5 5	5 5 5 5 5	5 5 5 5 5	5 5 5 5 5

37 C5 A5

Some - one grant - ed me re - prieve - al, dec - ades spent in strife led to }  
Seems I have com - mit - ted trea - son, all I've sac - ri - ficed led to }

T	7 7 7 7 7	7 7 7 7 7	5 5 5 5 5 5 5 5	2 2 2 2 2 2 2 2
A	7 7 7 7 7	7 7 7 7 7	5 5 5 5 5 5 5 5	2 2 2 2 2 2 2 2
B	5 5 5 5 5	5 5 5 5 5	3 3 3 3 3 3 3 3	0 0 0 0 0 0 0 0

Pre-chorus:  
Bb5 A5

noth - ing. Re - peat it in my mind, led to

Elec. Gtr. 4 (w/dist.)

*mf* w/wah effect

T	7 5 5 7	7 5 5 7	7 5 5 7	7 5 5 7
A	8 8 8 8	8 8 8 8	7 7 7 7	7 7 7 7
B	8 8 8 8	8 8 8 8	7 7 7 7	7 7 7 7

Elec. Gtrs. 2 & 3

T	8 8 8 8	7 7 7 7
A	8 8 8 8	7 7 7 7
B	8 8 8 8	7 7 7 7

45  $B\flat 5$   $A 5$

noth - ing. If on - ly I was born an - oth - er time.

TAB

7 5 5 7 7 5 5 7 7 5 5 7 7 5 5 7

8 8 8 8 8 8 8 8 7 7 7 7 7 7 7 7

TAB

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

## Chorus:

49  $D 5$   $F 5$   $G 5$   $D 5$   $F 5$   $E 5$

Hell is still o - ver-bur - dened. I must stand and wait in line.

Rhy. Fig. 2  
Elec. Gtrs. 2 & 3

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

53  $D 5$   $F 5$   $G 5$   $B\flat sus 2$   $C 5$   $A 5$

Hell is still o - ver-bur-den. How have I been so de - ter - mined ma -

hold

end Rhy. Fig. 2

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0



w/Riff A (Elec. Gtr. 1) simile

57 D5

lign?

TAB

63 C5 A5 Bbsus2 A(b9) Eb5

How have I been so de - ter - mined ma

hold-----

TAB

w/Rhy. Fig. 2 (Elec. Gtrs. 2 &amp; 3) simile

67 D5 F5 G5 D5 F5

lign? Hell is still o - ver-bur - dened. I must stand and wait in line

71 D5 F5 G5 Bbsus2 C5 A5

Hell is still o - ver-bur-den. How have I been so de - ter - mined ma

[illegible]

*Bridge:*

79 Gm A(b9) Bb5 Bb/D Eb(b5) C5 Bb5 A5

— un - kind.. Now I should\_\_ have known.. Blind\_ lead-ing\_

TAB

0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	7 7 7 7 7 7 7 7	10 10 10 8 8 8 7 7
5 5 5 5 5 5 5 5	7 7 7 7 8 8 5 5	6 6 6 6 6 6 6 6	10 10 10 8 8 8 7 7
5 5 5 5 5 5 5 5	7 7 7 7 8 8 8		10 10 10 8 8 8 7 7

Gm A(b9) Bb5 F5 Eb5 F5 Bb5 A5

— the blind,— reap-ing what—I've sown.— If it all—

TAB

8	8	8	8	8	8	8	8	8
5	5	5	5	5	5	5	5	5
7	7	7	7	8	8	8	8	8

8	8	8	8	8	8	8	3	3
5	5	5	5	5	5	5	3	3
7	7	7	7	8	8	8	3	3

1	1	1	3	3	3	1	1
1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1

3	3	3	8	8	8	7	7
3	3	3	8	8	8	7	7
3	3	3	8	8	8	7	7

87 Gm A(♭9) B♭5 B♭/D E♭(♭5) C5 B♭5 A5

— a - mounts\_ to noth - ing, — why then am\_ I stand - ing in\_ this

TAB

8 8 8 8 8 8 8 8	8 8 8 8 8 8 8 8	7 7 7 7 7 7 7 7	10 10 10 8 8 8 7 7
5 5 5 5 5 5 5 5	7 7 7 7 8 8 8 5	6 6 6 6 6 6 6 6	10 10 10 8 8 8 7 7
5 5 5 5 5 5 5 5	7 7 7 7 8 8 8 8		10 10 10 8 8 8 7 7

G5 F5 G5 F5 G5 F5 G5

91

line? \_\_\_\_\_

TAB

5 5 5 5 5 3 3 3 | 3 5 5 5 5 3 3 3 | 5 5 5 5 5 3 3 3 | 3 5 5 5 5 3 3 3

*Guitar Solo:*

95

D5 Elec. Gtr. 4 F5 G5 D5 F5 E5

*f* w/wah effect

TAB

13 (13) 10 13 15 (15) 14 12 10 12 10 13 (13) 10 12 (12) 10 12 (12) (12) 10 12

[illegible]



D5 F5 G5 B $\flat$ 5

99

6 6

10 11 13 11 10

7 (7) 5 7 5 7

end Rhy. Fig. 3

2 0 0 0 3 3 3 3 5 8 8 8 8 8 8 8 8

0 0 0 0 3 3 3 3 5 8 8 8 8 8 8 8 8

0 0 0 0 3 3 3 3 5 8 8 8 8 8 8 8 8

w/Rhy. Fig. 3 (Elec. Gtrs. 2 & 3) simile

A5 E $\flat$ 5 D5 F5 G5

Elec. Gtr. 4 -----

Elec. Gtr. 5 (w/dist.)

102

7 (7) 5 7 5 10 14 13 12 13 12 13 12 13 12 13

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

Elec. Gtr. 4

10 8 10 8 10 8 10

7 7 7 7 7 7 7 10 10 10 10 10 10 10 10

7 7 7 7 7 7 7 10 10 10 10 10 10 10 10

105

D5 F5 E5 D5

TAB

12 14 13 14 12 15 12 14 13 14 12 15 12 13 12 14 (14)

TAB

9 10 10 9 10 9 10 10 10 9 11 9 10 9 10 13 13 (13)

108

F5 G5 Bb5 C5 A5

Elec. Gtrs. 2 & 3

TAB

8 8 8 8 8 8 5 5 5 5 5 5 2 2 2 2 2 2 2 2 0 0 0 0

TAB

10 10 10 10 12 12 12 10 13 10 13 10 10 0 10 12 0 10 10 0 10 10 0 10 10

## Chorus:

III

D5 F5 G5 D5 F5 E5

(lign?) Hell is still o - ver-bur - dened. I must stand and wait in line.

Elec. Gtrs. 2 & 3

TAB

10

1.

D5 F5 G5 Bbsus2

Hell is still o - ver - bur - dened. How have I been so

hold - - - - -

TAB

10

2.

A(b9) Eb5 Bbsus2 C5 A5

de - ter - mined ma - How have I been so de - ter - mined ma -

TAB



## Outro:

Dm

121

lign?

Elec. Gtr. 1 (clean-tone)

mf

TAB

10	7	10	7
12	8	8	7
0	0	0	0

Elec. Gtrs. 2 &amp; 3

TAB

0			
---	--	--	--

Slow fade

125

TAB

10	7	9	7	10	10	7	9
12	8	10	8	12	10	8	10
0	0	0	0	0	0	0	0

TAB

--	--	--	--	--	--

# DECADENCE

\*All gtrs. in Drop D, down 1/2 step:

⑥ = D<sup>b</sup> ③ = G<sup>b</sup>

⑤ = A<sup>b</sup> ② = B<sup>b</sup>

④ = D<sup>b</sup> ① = E<sup>b</sup>

**Moderately** ♩ = 92

*Intro:*

N.C.

**Elec. Gtr. 1** (w/dist.) dbld. by Elec. Gtrs. 2 & 3 (w/dist.) on repeat

\*Recording sounds a half step lower than written.

**Rhy. Fig. 1**

*Ow, ow, ow!*

1. Say,  
end Rhy. Fig. 1

*Verse:*

N.C.

(1,2.) yes, they know that you've hurt your-self an-oth-er time. Don't they know that you're full of pain\_ al-read-y?

**Rhy. Fig. 2**

end Rhy. Fig.

w/Rhy. Fig. 2 (Elec. Gtrs. 2 & 3) simile

G5

Then you

**♫ Chorus:**

slow - ly\_\_ re - call\_\_ all your\_\_ mind.

**Elec. Gtr. 1**

*mp*

**Elec. Gtrs. 2 & 3**

Decadence - 5 - 2  
24537



19 Em Cmaj7 F#sus(b9) B5 D5

soul's gone\_ cold\_\_\_\_\_ and all hope has\_ run\_\_\_\_\_ dry.

*Cont. simile*

T 0 7 5 5 8 7 8 7 5 5 8 5 8 7 5 5 8 7 5 5 8 7

A

B

T 0 0 0 0 4 4 4 4 4 4 4 4 5 5 5 4 4 X X 9 9 12

A 0 0 0 0 2 2 2 2 2 2 2 2 4 4 4 4 4 X X 9 9 12

B 2 2 2 2 3 3 3 3 3 3 3 3 4 4 4 4 4 X X 9 9 12

21 Em Cmaj7 F#sus(b9) B5

Dead in - side,\_\_\_\_\_ nev - er\_\_\_\_\_ e - nough to\_\_\_\_\_ for -

T 0 0 0 0 4 4 4 4 4 4 4 4 0 0 0 0

A 0 0 0 0 2 2 2 2 2 2 2 2 4 4 4 4

B 2 2 2 2 3 3 3 3 3 3 3 3 X X X X X X 2 2 2 2

23 Em D5 C5 To Coda ☺

get that\_ you're one of\_ the\_\_\_\_\_ lone - ly.\_\_\_\_\_ Slow - ly\_\_\_\_\_ re-call all\_ your\_

T 0 0 0 0 2 2 2 2 2 2 2 2 5

A 2 2 2 2 0 0 0 0 0 0 0 0 5

B 2 2 2 2 0 0 0 0 0 0 0 0 3

1.  
w/Rhy. Fig. 1 (Elec. Gtrs. 2 & 3)

N.C.

26

mind. \_\_\_\_\_

2. Say,

2.

E5

F5 E5

F5 E5

F5 E5

A5 B $\flat$ 5 A5

F5

30

mind. \_\_\_\_\_

Rhy. Fig. 3

TAB

14	2	3	2	X	2	3	2	14	2	3	2	7	8	7	X	3
14	2	3	2	X	2	3	2	14	2	3	2	7	8	7	X	3
14	2	3	2	X	2	3	2	14	2	3	2	7	8	7	X	3

32 E5

F5 E5

F5 E5

F5 E5

A5 B $\flat$ 5 A5

C5

32

If I

TAB

14	2	3	2	X	2	3	2	14	2	3	2	7	8	7	X	10
14	2	3	2	X	2	3	2	14	2	3	2	7	8	7	X	10
14	2	3	2	X	2	3	2	14	2	3	2	7	8	7	X	10

Bridge:

w/Rhy. Fig. 3 (Elec. Gtrs. 2 & 3) 2 times, simile

34

scare you\_ now, \_ don't run\_ from me. I've been\_ hid - ing \_ my





# FORGIVEN

\*All gtrs. in Drop D, down one whole step:

⑥ = C    ③ = F

⑤ = G    ② = A

④ = C    ① = D

Words and Music by  
DAVID DRAIMAN,  
DAN DONEGAN  
and MIKE WENGREN

**Moderately** ♩ = 94

*Intro:*

B5

B(♭5)

G/B

*For - giv-en to me, you're for-giv-en to me. You're just an-oth-er dead man liv-ing to me.*

Elec. Gtr. 1 (w/dist.)

*mf*

\*Recording sounds a whole step lower than written.

B5

B(♭5)

G/B

D5

*For - giv-en to me, you're for-giv-en to me. How can you let a dead man live?*

B5

B(♭5)

G/B

*Rhy. Fig. 1*

Elec. Gtrs. 1 & 2 (w/dist.)

*f*

B5

B(♭5)

G/B

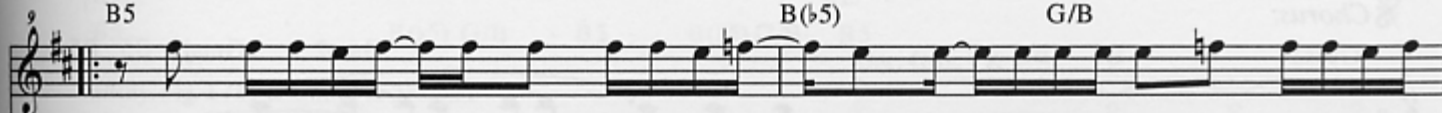
*end Rhy. Fig. 1*

## Verse:

B5

B(♭5)

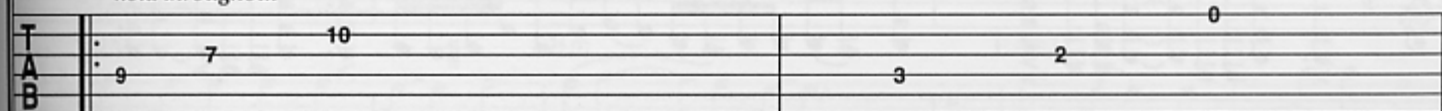
G/B



1.2. For - giv-en to me, - you're for - giv-en to me. — You're just — an-oth-er dead man liv-ing to me.

## Riff A

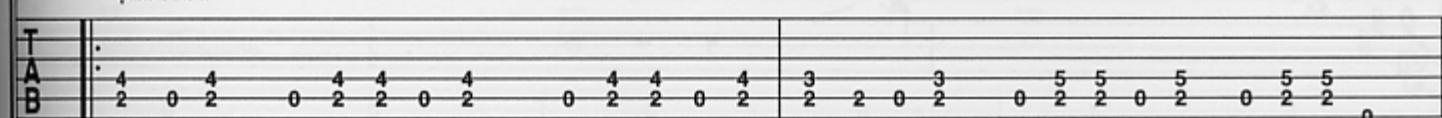
Elec. Gtr. 3 (w/dist.)

*mf* w/chorus/vibrato effect  
hold throughout

## Elec. Gtr. 1



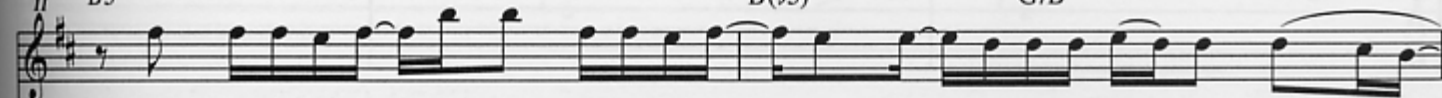
partial P.M. —



B5

B(♭5)

G/B



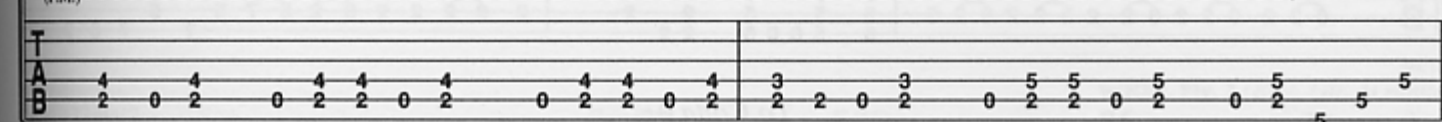
For - giv-en to me, - you're for - giv-en to me. — How can — you let a dead man live? —

end Riff A



(P.M.) —

harm. —



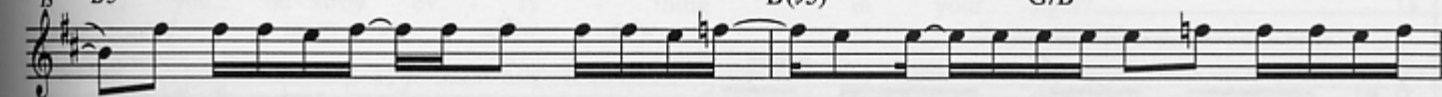
w/Rhy. Fig. 1 (Elec. Gtrs. 1 &amp; 2) simile

w/Riff A (Elec. Gtr. 3) simile

B5

B(♭5)

G/B

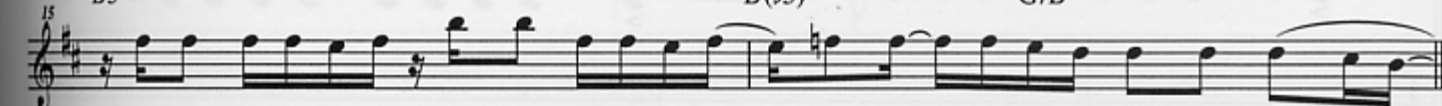


— For - giv-en to me, - you're for - giv-en to me. — You're just — an-oth-er night-mare walk-ing to me.

B5

B(♭5)

G/B

You were driv-en to me. Now you're giv-en to me. — {How can — I let a night-mare live? —  
No long - er will the night-mare live. —

**♫ Chorus:**

Gsus2

E5 B5

Gsus2

Gmaj7 G5 B5

17

To be pu - ri - fied in fire, \_\_\_\_\_ an

Elec. Gtrs. 1 & 2

TAB

Elec. Gtr. 5 on D.S. only

TAB



1. B5 B(♭5) G/B B5 B(♭5) G/B B5  
w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) simile

2. B5  
Elec. Gtrs. 1 & 2

name? \_\_\_\_\_ name? \_\_\_\_\_

Bridge:

B5 Bm Esus2

Walk - ing\_ the line that\_ the world\_ has drawn,\_ fight - ing\_ for bal - ance\_ a -

\*Elec. Gtr. 4 (semi-clean tone)

*mf* hold throughout

T 0 0 0 0  
A 2 4 4 4  
B 2 0 2

\*Composite arrangement.

Cmaj7(#11) B5 Bm

lone in\_ the dark. Will\_ you car - ry\_ the bur - den\_ the world has\_ grown?\_

T 0 0 0 0  
A 3 4 4 4  
B 5 2 4 5

Gmaj7 Esus2 E(#5) B5  
w/Rhy. Fig. 2 (Elec. Gtr. 4) simile

Will you\_ de - stroy ev - 'ry - thing in your\_ sight?\_

T 0 0 0 0  
A 4 4 4 4  
B 5 2 3

42 Bm Esus2 Cmaj7(#11)

You a - lone can give this one more try.

45 B5 Bm Gmaj7

You a - lone will bur -

## Guitar Solo:

w/Rhy. Fig. 1 (Elec. Gtrs. 1 &amp; 2) 2 times, simile

48 E5 C B5

- y me to - night.

Elec. Gtrs. 1 & 2 Elec. Gtr. 5 (w/dist.)

*mf* w/wah effect

TAB

2 2 2 2 2 2 3 3 7 9 7 9 7 7 9 7 9 7 7

B(b5) G/B B5 B(b5) G/B

TAB

10 (10) 7 10 9 10 (10) 7 10 9 7 9 (9) 7 9 7 9 7 9 8 7 5 7 (7) 5 2 2 4 7 7 7 9 9 9 11 11 11 9 9 7 2 5 5 5 7 7 7 9 9 9 7 7 5

B5 B(b5) G/B

arp. sweep

TAB

10 14 10 12 11 12 10 11 10 12 10 15 (15) 14 15 17 17 17 15 17 15 16 16 10 11

B5 B(b5) G/B D.S.  $\text{\textcircled{S}}$  al Coda

1 1/2

T  
A  
B

## Coda

F#5 A5 F#5

who will re-mem - ber\_ you now? \_\_\_\_\_ Who will re-mem - ber\_ your

Elec. Gtrs. 1 & 2

T  
A  
B

## Outro:

B5 F5 D5 F5 G5 D5 G5 D5G5 C5 B5

name? \_\_\_\_\_ Re-mem - ber\_ your name? \_\_\_\_\_

T  
A  
B

1. F5 D5 F5 G5 D5 G5 D5G5 C5 2. F5 D5 F5 G5 D5 G5 D5 G5 C5 B5 Long slow fade

Re - mem - ber\_ your \_\_\_\_\_

T  
A  
B



# LAND OF CONFUSION

\*All gtrs. in Drop D, down 1/2 step:

⑥ = D<sup>b</sup> ③ = G<sup>b</sup>

⑤ = A<sup>b</sup> ② = B<sup>b</sup>

④ = D<sup>b</sup> ① = E<sup>b</sup>

Words and Music by  
TONY BANKS, PHIL COLLINS  
and MIKE RUTHERFORD

Moderately ♩ = 116

Intro:

A

Elec. Gtrs. 1 & 2 (w/dist.)

Rhy. Fig. 1

Am

1.

end Rhy. Fig. 1

Tablature for Intro:

T	9 9 9 9 9 9 9 9	9 9 9 9 9 9 9 9	9 9 9 9 9 9 9 9	9 9 9 9 9 9 9 9
A	11 11 11 11 11 11 11 11	11 11 11 11 11 11 11 11	10 10 10 10 10 10 10 10	10 10 10 10 10 10 10 10
B	0 7 0 12 0 0 7 0	0 7 0 12 0 0 7 0	0 7 0 12 0 0 7 0	0 7 0 12 0 0 7 0

2.

Verse:

E

1. I must-'ve dreamed a thou - sand dreams,

2. Now, did you read the news to - day?

3. 4. See additional lyrics

Elec. Gtr. 3 (w/dist.)

mf

Tablature for Verse:

T	7 9 9	12 12
A	7 9 9	12 12
B	5 7 7	10 10

Elec. Gtrs. 1 & 2

partial P.M. throughout

Tablature for Verse:

T	9 9 9 9 9 9 9 9	2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2
A	10 10 10 10 10 10 10 10	2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2
B	0 7 0 12 0 0 7 0	2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2

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8 A C

been haunted by a mil - li - on\_ screams.\_  
They say the dan - ger's\_ gone\_ a - way.\_

But I can hear the  
But I can see the

T 12 14 14  
A 12 14 14  
B 12 14 14  
10 12 12

5 5 5 5 7 7  
5 5 5 5 7 7  
5 5 5 5 7 7  
3 3 3 3 5 5

T  
A  
B 0 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3

[illegible]

2.3.4.

*Pre-chorus:*  
D5 E5 G5 A5

14

in - to the night.  
trol by the hour.

1.3. There's too man - y men,  
2. This is the time,

too man - y peo - ple making  
this is the place. So we

Elec. Gtrs. 1 & 2

TAB

17

D5 E5 G5 D5 E5

too man-y prob - lems. And there's not much love to go 'round.  
look for the fu - ture. But there's not much love to go 'round.

TAB

0	0	0	2	2	2	5	5	5	0	0	0	0	0	0	2	2	2
0	0	0	2	2	2	5	5	5	0	0	0	0	0	0	2	2	2
0	0	0	2	2	2	5	5	5	0	0	0	0	0	0	2	2	2

To Coda

20

G5 A5 D5 E5 G5 D5

Can't you see\_ this is a land of con - fu - sion?\_ }  
Tell me why\_ this is a land of con - fu - sion. }

P.M. - - - - -

T  
A  
B

5 5 5 7 7 7 7 0 0 0 2 2 2 5 5 5 0 0 0 0 0 0 0 0  
5 5 5 7 7 7 7 0 0 0 2 2 2 5 5 5 0 0 0 0 0 0 0 0  
5 5 5 7 7 7 7 0 0 0 2 2 2 5 5 5 0 0 0 0 0 0 0 0



## Chorus:

w/Rhy. Fig. 2 (Elec. Gtrs. 1 &amp; 2) 3 times, simile

E5 C/E G/B Bm E5 C/E G/B Bm

23 This is the world we live in and these are the hands we're giv - en. oh...

Rhy. Fig. 2  
Elec. Gtrs. 1 & 2

Bkdg. Vocals: Whoa, end Rhy. Fig. 2

T  
A 9 10 10 10 5 5 4  
B 7 7 7 7 2 2 2 2

E5 C/E G/B Bm E5 C/E G/B Bm

27 Use them and let's start try - ing Whoa. to make it a place worth liv - ing

w/Rhy. Fig. 1 (Elec. Gtrs. 1 &amp; 2)

A Am 1. 2.

31 in.

## Interlude:

C#m

A

Rhy. Fig. 3

Elec. Gtr. 1

36

T  
A 4 1 2 4 1 2 1 1 2 4 1 2 1 2 4 1 2 4  
B 4 4 2 4 1 2 2 2 4 1 2 1 2 4 1 2 4

40 F#m E5 D#5 C#5 F#5

I re-mem - ber long a - end Rhy. Fig. 3

T  
A 4 1 2 4 1 2 1 1 2 4 1 2 1 2 2 2 2 2 1 1 1 1 6 6 6 6 6 6 4 4 4 4  
B 4 4 2 4 1 2 2 2 4 1 2 1 2 2 2 2 2 2 1 1 1 1 4 4 4 4 4 4 4 4 4 4

## Bridge:

w/Rhy. Fig. 3 (Elec. Gtr. 1) simile dbld. by Elec. Gtr. 2 8va

C#m A

44 go when the sun was shin - ing, yes, and the





**Elec. Gtrs. 1 & 2**

62

5

12

11

14

12

14

3

harm. - - - - -

7

5

**Elec. Gtr. 3**

7

9

9

7

7

7

*D.S. al Coda*

⊕ Coda

**Chorus:**

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2) 4 times, simile

64

E5 C/E G/B Bm E5 C/E G/B Bm

Now, this is the world we live in and these are the hands we're giv - en.  
for. This is the world we live in and these are the names we're giv - en. oh...

*Bkdg. Vocals: Whoa, - - - - -*

68

E5 C/E G/B Bm E5 C/E

1. G/B Bm

Use them and let's start try - ing to make it a place worth fight - ing  
Stand up and let's start show - ing just where our

Whoa. - - - - -

2.

**Outro:**

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2)

72

G/B Bm A Am

lives are go - ing to. - - - - -

**Verse 3:**

Oh, superman, where are you now?  
When everything's gone wrong somehow.  
The men of steel, the men of power.  
Are losing control by the hour.  
(To Pre-chorus:)

**Verse 4:**

I won't be coming home tonight.  
My generation will put it right.  
We're not just making promises  
That we know we'll never keep.  
(To Pre-chorus:)



# SACRED LIE

\*All gtrs. in Drop D, down one whole step:

⑥ = C    ③ = F  
⑤ = G    ② = A  
④ = C    ① = D

Words and Music by  
DAVID DRAIMAN,  
DAN DONEGAN  
and MIKE WENGREN

**Moderately** ♩ = 106

*Intro:*

N.C.

Keybd. (arr. for gtr.)

\*Recording sounds a whole step lower than written.

**Riff A**

Elec. Gtrs. 1 & 2 (w/dist.)

end Riff A

## Verse:

9 D5 C5

1. My con-vic-tion is stron-ger to-day as I fight to un-cov-er your sa - cred\_ lie.  
2. Lib - er - a - tion, a mor - al cha-rade for the cause is a part of your sa - cred\_ lie.

## Rhy. Fig. 1

T  
A  
B

0 5 0 6 0 0 x 0 0 0 6 0 5 0 6 0 3 3 0 6 0 3 5

11 D5 Eb5

And the fear is - n't go - ing a-way as the sol - diers\_ still\_ die.  
Dam - na-tion a mo-ment a-way in\_ all the\_ world's\_ eyes.

## end Rhy. Fig. 1

T  
A  
B

0 5 0 6 0 0 x 0 0 0 6 0 5 0 6 0 1 0 0 0 0 1

## w/Rhy. Fig. 1 (Elec. Gtrs. 1 &amp; 2) simile

13 D5 C5

Let your fol-low-ers know that their lives have been sold for the good of your sa - cred\_ lie.  
It's the doom of us all, we give in to con - trol for the sake of your sa - cred\_ lie.

15 D5 Eb5

For the truth to be told and the plan to un - fold, we\_ must start ask - ing\_  
Com-pli - ca-tions a - bound, you'll get used to the sound of\_ a - larms in\_ your\_

## 84 Chorus:

17 D5 A5 Bb(b5) Bb5 D5 A5

why.} life.} Don't you know the war is far from o - ver\_ now?\_

Rhy. Fig. 2  
\*Elec. Gtrs. 1 & 2

TAB

7	7	7	7	7	9	9	9	9	10	10	10	10	9	7	7	7	7	7	9	9	9
7	7	7	7	7	7	7	7	8	8	8	8	8	7	7	7	7	7	7	7	7	7
0	0	0	0	0	7	7	7	8	8	8	8	8	7	0	0	0	0	0	7	7	7

\*Composite arrangement.

20 Bb(b5) Bb5 F5 G5 D5 A5

What a stum - bling block we've fall - en o - ver\_ now,\_\_\_\_\_

TAB

9	9	10	10	10	10	12	7	7	7	7	7	9	9	9
8	8	8	8	8	8	10	7	7	7	7	7	7	7	7
8	8	8	8	8	8	10	5	5	5	5	5	7	7	7

22 Bb(b5) Bb5 C5 C Bb5 A5 G5

as our broth - ers die de - fend - ing no\_\_\_\_\_ one.. The war is far from o - ver\_ now.

end Rhy. Fig. 1

TAB

9	9	10	10	10	10	9	10	10	10	10	10	10	14	14	8	8	8	8	8	7	x	x	5
8	8	8	8	8	8	7	10	10	10	10	10	10	10	10	8	8	8	8	8	7	x	x	5
8	8	8	8	8	8	7	10	10	10	10	10	10	10	10	8	8	8	8	8	7	x	x	5

w/Riff A (Elec. Gtrs. 1 &amp; 2)

N.C.

25 1.



2.

TAB

0 0 0 12 0 0 0 0 11 0 0 10 0 0 12 0 0 0 0 11 0 0 5 3 5 3

*Bridge:*

Give us a mo - ment of peace in our life - time, a mo - ment of peace in our life - time.  
Elec. Gtrs. 1 & 2

TAB

0 0 0 12 0 0 0 0 11 0 0 10 0 0 12 0 0 0 0 11 0 0 5 3 5 3

1.

Give us a mo - ment of peace in our life - time, a mo - ment of peace in our life - time.

TAB

0 0 0 12 0 0 0 0 11 0 0 10 0 0 12 0 0 0 0 11 0 0 5 3 5 3

2.

*Chorus:*

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2) simile

D5

A5

TAB

0 0 12 0 0 0 0 11 0 0 10 0 0 12 0 0 0 0 11 0 0 5 3 5 3

a mo - ment of peace right now.

*Elec. Gtr. 1 on repeat*

TAB

0 0 12 0 0 0 0 11 0 0 10 0 0 12 0 0 0 0 11 0 0 5 3 5 3

P.M. open string throughout

TAB

0 0 12 0 0 0 0 11 0 0 10 0 0 12 0 0 0 0 11 0 0 5 3 5 3

*Elec. Gtr. 2 on repeat*

TAB

0 0 12 0 0 0 0 11 0 0 10 0 0 12 0 0 0 0 11 0 0 5 3 5 3

P.M. open string throughout

TAB

0 0 12 0 0 0 0 11 0 0 10 0 0 12 0 0 0 0 11 0 0 5 3 5 3

37 B♭5(#11) B♭5 D5 A5

Don't you know the war is far from o - ver\_ now.\_

TAB

9 9 10 9 7 7 9 9  
8 8 8 7 5 5 7 7  
8 8 0 0 0 0 0 0 7 7 7

TAB

9 3 3 2 3 3 9 9  
8 3 3 2 3 3 7 7  
8 3 0 0 0 0 7 7 7

39 B♭5(#11) B♭5 F5 G5 D5 A5

What a stum - bling block we've fall - en o - ver\_ now, \_

TAB

9 9 10 12 7 7 9 9  
8 8 10 12 7 7 7 7  
8 8 0 0 0 0 0 0 7 7 7

TAB

9 3 3 3 3 3 9 9  
8 3 3 3 3 3 7 7  
8 3 0 0 0 0 7 7 7

41 Bb(11) Bb5 C5 C 1. Bb5 A5 G5

as our broth-ers die de-fend-ing no one... The war is far from o-ver now...

Elec. Gtrs. 1 & 2 on repeat

TAB

9	9	10	9	10	10	10	10	10	10	14	14
8	8	8	7	10	10	10	10	10	10	10	10
8	8	8	7	10	10	10	10	10	10	10	10
8	8	0	0	0	0	0	0	0	0	0	0

TAB

9	3	3	2				
8	3	3	2				
8	3	3	2				
8	3	0	0	0	0	3	2

2.

Outro:  
N.C.

Bb5 A5 G5

war is far from o-ver now...

Elec. Gtrs. 1 & 2

TAB

8	8	8	8	8	7	X	X	5			
8	8	8	8	8	7	X	X	5			
8	8	8	8	8	7	X	X	5			
8	8	8	8	8	7	X	X	5	1	0	0

TAB

1	0	0	0	0	0	0	0	0	0	1	0	1	3	1	0	0	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---



# PAIN REDEFINED

\*All gtrs. in Drop D, down 1/2 step:

⑥ = D $\flat$  ③ = G $\flat$

⑤ = A $\flat$  ② = B $\flat$

④ = D $\flat$  ① = E $\flat$

Words and Music by  
DAVID DRAIMAN,  
DAN DONEGAN  
and MIKE WENGREN

Moderately  $\text{♩} = 112$

Intro:

F#7

Elec. Gtr. 1 (w/dist.)

\*Recording sounds a half step lower than written.

F#7

Rhy. Fig. 1

Elec. Gtrs. 1 & 2

G5

A5 F#7

1.

G5

2.

G5

N.C.

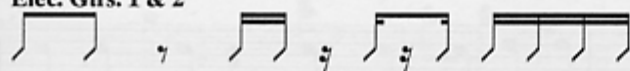
end Rhy. Fig. 1

Cont. in slash

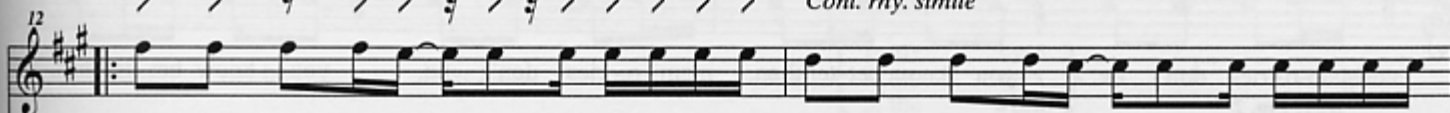
## Verse:

F#5

Elec. Gtrs. 1 &amp; 2



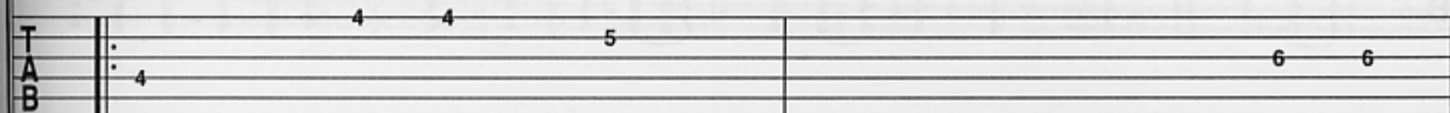
Cont. rhy. simile



1. Fad - ing, fall - ing, lost\_ in for-ev-er, will I find a way to keep\_ it to-geth-er? Am I  
 2. Shak - ing, burn - ing up\_ with the fe-ver in the realm of pain. I am\_ the de-ceiv-er now, I

## Riff A

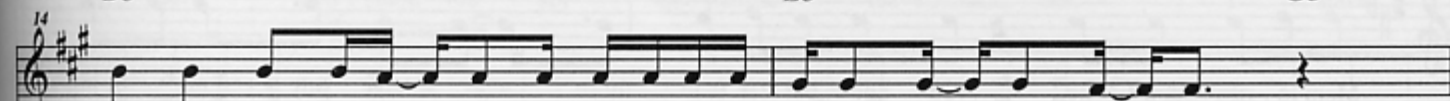
Elec. Gtr. 3 (w/dist.)

*mf* hold throughout

D5

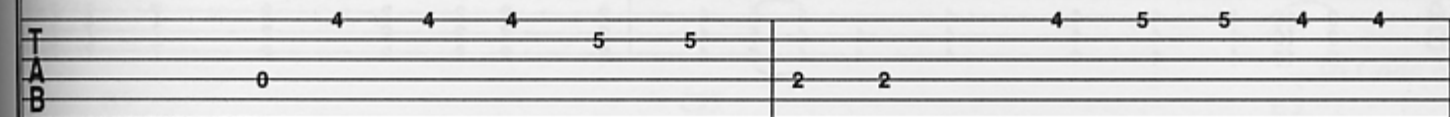
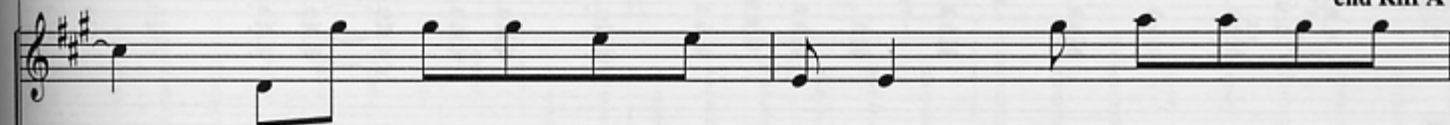
E5

G5



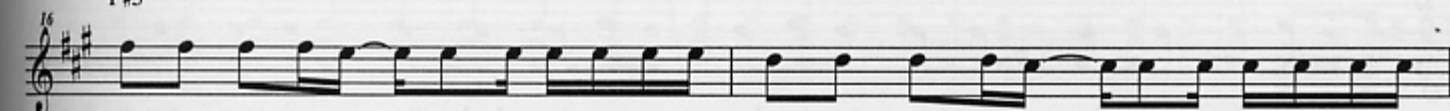
- strong e - nough to last\_ through the weath-er in the hur - ri - cane\_ of my\_ life?  
 lie to my - self so I\_ can be-lieve her as she dis - as - sem - bles my\_ life.

end Riff A



w/Riff A (Elec. Gtr. 3) simile

F#5

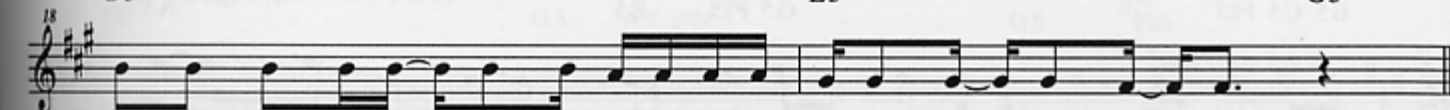


- Can it be a con - scious de-ci-sion that I look for ways to al - ter my vi-sion? Am I  
 I can - not dis-pel\_ the il - lu-sion, all my hopes and dreams are drowned\_ by con-fu-sion. Can I

D5

E5

G5



- speaking tow'rds an - oth - er col - li - sion in the al - ley - ways\_ of my\_ life? }  
 find a way to make\_ a sol - u - tion that will re - con - fig - ure my\_ life? }

*Pre-chorus:*  
F#5 G5 F#5

G5 F#5

A5 A#5 F#5

G5 F#5

20

Mem-o - ries don't lie, you know bet-ter than, mem - o - ries don't lie, you know bet-ter than.

Rhy. Fig. 2  
Elec. Gtrs. 1 & 2

TAB

22

B5 C5 F#5 G5 F#5 E5 A5

Mem-o - ries don't lie, you know bet-ter than those who\_ have fall - en\_ in.

end Rhy. Fig. 2

TAB

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2) simile  
F#5 G5 F#5

G5 F#5

A5 A#5 F#5

G5 F#5

24

Mem-o - ries don't lie, you know bet-ter than, mem-o - ries don't lie, you know bet-ter than,

B5 C5 F#5

G5 F#5

E5

A5

26

mem-o - ries don't lie, you know bet-ter than those who\_ have fall - en\_ in.



28

F#5 E5 A5 D5 C#5 F5 F#5 E5 A5 D5

Please be - lieve me, that { 1. my eyes 2. my ears 3. the world } de - ceive

Elec. Gtrs. 1 & 2

TAB

4	4	4	2	2	7	7	0	3	3	3	6	6	3	3	3	4	4	4	2	2	7	7	0
4	4	4	2	2	7	7	0	0	0	0	6	6	3	3	3	4	4	4	2	2	7	7	0
4	4	4	2	2	7	7	0	0	0	0	4	4	3	3	3	4	4	4	2	2	7	7	0

31

C#5 E5 F#5 E5 A5 D5 C#5 F5

me? Don't stand me up, just leave me. I have

Elec. Gtrs. 1 & 2

TAB

3	3	3	6	6	9	9	9	4	4	4	2	2	7	7	0	3	3	3	6	6	3	3	3
2	2	2	6	6	9	9	9	4	4	4	2	2	7	7	0	2	2	2	6	6	3	3	3
0	0	0	4	4	7	7	7	4	4	4	2	2	7	7	0	0	0	0	4	4	3	3	3
0	0	0	4	4	7	7	7	4	4	4	2	2	7	7	0	0	0	0	4	4	3	3	3

34

B5 C#5 E5

fall - en a - gain. This is the end, pain re - de -

Elec. Gtrs. 1 & 2

TAB

4	4	4	4	4	4	4	4	6	6	x	6	x	6	6	6	2	2
4	4	4	4	4	4	4	4	6	6	x	6	x	6	6	6	2	2
2	2	2	2	2	2	2	2	4	4	x	4	x	4	4	4	2	2

1. w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2)  
F#7

G5 A5 F#7

G5

2. F#5

Elec. Gtrs. 1 & 2

36

fined. fined.

## Interlude:

F#m(4)

F(5)

F#m(4)

Bm 7(5)

\*Elec. Gtr. 4 (w/partial dist.)

41 *mf* hold throughout

TAB

4 7 7 7 7 7 7 7

\*Composite arrangement.

45 F#m(4) F(5) A5 B5

And I know

TAB

4 7 7 7 7 7 7 7

## Bridge:

49 F#m(4) F(5) F#m(4) F(5) D

that still - ness shat - ters. We have , all\_\_ been fright - ened\_ by\_\_ the sound

TAB

4 7 7 7 7 7 7 7

53 F#m(4) F(5) A5 B5 A5

of foot - steps on\_\_ the pave-ment of\_\_ our lives.\_\_ I

TAB

4 7 7 7 7 7 7 7

F#5 E5 G5 E5 F#5 E5 G5 E5 F#5 E5 G5 F#5 E5 G5 E5 F#5 E5

57

stand and fight, I'm not a - fraid

TAB

4	2	5	2	4	2	5	2	4	4	2	5	4	2	5	2	4	2
4	2	5	2	4	2	5	2	4	4	2	5	4	2	5	2	4	2
4	2	5	2	4	2	5	2	4	4	2	5	4	2	5	2	4	2

G5 E5 F#5 E5 G5 F#5 E5 G5 E5 F#5 E5 G5 E5 F#5 E5 G5

60

to die! El - o - chai,

TAB

5	2	4	4	2	5	4	2	5	2	4	2	5	2	4	4	2	5
5	2	4	4	2	5	4	2	5	2	4	2	5	2	4	4	2	5
5	2	4	4	2	5	4	2	5	2	4	2	5	2	4	4	2	5

F#5 E5 G5 E5 F#5 E5 G5 E5 F#5

63

bur - y me to - night!

TAB

4	2	2	5	2	4	2	2	5	2	4	4	4	4	4	4	4
4	2	2	5	2	4	2	2	5	2	4	4	4	4	4	4	4
4	2	2	5	2	4	2	2	5	2	4	4	4	4	4	4	4

⊕ Coda

Outro:  
w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2)/vocal tacet on repeat

F#7 G5 A5 F#7 G5

65

fin.



# AVARICE

\*All gtrs. in Drop D, down 1/2 step:

⑥ = D $\flat$     ③ = G $\flat$

⑤ = A $\flat$     ② = B $\flat$

④ = D $\flat$     ① = E $\flat$

Words and Music by  
DAVID DRAIMAN  
DAN DONEGAN  
and MIKE WENGRE

Moderately fast  $\text{♩} = 132$

Intro:

D $\flat$ 5 B $\flat$ 5                      D $\flat$ 5 B $\flat$ 5  
Elec. Gtrs. 1 & 2 (w/dist.)

\*Recording sounds a half step lower than written.

D $\flat$ 5 B $\flat$ 5                      1.3. D $\flat$ 5 B $\flat$ 5

2. D $\flat$ 5 B $\flat$ 5                      4. D $\flat$ 5 B $\flat$ 5



[illegible]

**Chorus:**  
Gb5 F5 D5 Eb5 D5 Eb5 D5

1.2. Take these chains a way,  
3. Free my hands from bond age.

**Rhy. Fig. 2**

**TAB**

4	4	4	3	3	3	0	0	0	1	1	1	0	0	1	0
4	4	4	3	3	3	0	0	0	1	1	1	0	0	0	0
4	4	4	3	3	3	0	0	0	1	1	1	0	0	1	0

17 Gb5 F5 D5 F5 Eb5

free my hands from bond  
Take these chains a way. - age.

end Rhy. Fig. 1

TAB

4	4	4	3	3	3	0	0	0	3	3	3	3	1	X	X	X	X	X	X
4	4	4	3	3	3	0	0	0	0	3	3	3	3	1	X	X	X	X	X
4	4	4	3	3	3	0	0	0	0	3	3	3	3	1	X	X	X	X	X

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2) *simile* To Coda



## Interlude:

w/Rhy. Fig. 1 (Elec. Gtrs. 1 &amp; 2) simile

D $\flat$ 5 B $\flat$ 5D $\flat$ 5 B $\flat$ 5D $\flat$ 5 B $\flat$ 51.  
D $\flat$ 5 B $\flat$ 52.  
D $\flat$ 5 B $\flat$ 5

23

time. \_\_\_\_\_

## Guitar Solo:

F5

G $\flat$ ( $\flat$ 5)

G(sus)

Elec. Gtr. 3 (w/dist.)

*mf*

TAB

9 10 8 9 8 10 9 9 8 9 8 10 9 10 8 9 10 9 9 8 9 8 13 11 13 13 11 13

## Rhy. Fig. 3

\*Elec. Gtr. 5 (w/semi-clean tone)

*mf*

TAB

3 5 4 5 4 5 5 5 5 6 6

\*Composite arrangement.

F5

G $\flat$ ( $\flat$ 5)

G

C

F5

G $\flat$ ( $\flat$ 5)

Elec. Gtr. 4 (w/dist.)

Elec. Gtr. 3

TAB

4 5 4 6 5 2 3 (2 3) 5 7 5 5 8

1/2

3 5 4 5 4 5 5 3 (3) 3 5 4 5 3 4

G(sus) A $\flat$ 

F5

G $\flat$ ( $\flat$ 5)

D5

Elec. Gtr. 3

end Rhy. Fig. 3

## Bridge:

w/Rhy. Fig. 3 (Elec. Gtr. 5) simile

F5

G $\flat$ ( $\flat$ 5)

G(sus)

A $\flat$ 

F5

G $\flat$ ( $\flat$ 5)

Who\_\_\_\_\_

will we

mur - der

now?\_\_\_\_\_

See

Elec. Gtr. 3

15

G(sus)

F5

G $\flat$ ( $\flat$ 5)

G(sus)

A $\flat$ 

what we

are\_\_\_\_\_ be - com - ing.

An on - yx

veil\_\_\_\_\_ that fil -

F5

G $\flat$ ( $\flat$ 5)

D5

- ters

out\_\_\_\_\_ the

light.\_\_\_\_\_

I'll

\*Composite arrangement.

46 F G♭maj7 G7 F G♭maj7 D5 D.S. al Coda

hate makes me stron - ger.

TAB 3 3 3 3 0 0 0

3 4 5 6 3 4 0 0 0

♯ Coda    *Outro:*  
w/Rhy. **Fig. 1** (*Elec. Gtrs. 1 & 2*) 1 3/4 times, simile

time. \_\_\_\_\_ Kill you in

52

D♭5 B♭5      D♭5 B♭5      D♭5 B♭5      D♭5 B♭5

time. \_\_\_\_\_

Elec. Gtrs. 1 & 2

TAB



TEN THOUSAND FISTS  
JUST STOP  
GUARDED  
DEIFY  
STRICKEN  
I'M ALIVE

SONS OF PLUNDER  
OVERBURDENED  
DECADENCE  
FORGIVEN  
LAND OF CONFUSION  
SACRED LIE  
PAIN REDEFINED  
AVARICE

ISBN 0-7390-3896-6



9 780739 038963



Alfred Publishing Co., Inc.  
16320 Roscoe Blvd., Suite 100  
P.O. Box 10003  
Van Nuys, CA 91410-0003  
alfred.com



0 38081 26936 8 2453

\$26.99  
in USA